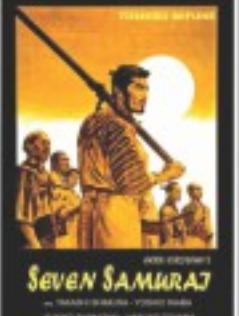


Akira Kurosawa Film Week, Dhaka
Organisers: IAFM & Embassy of Japan
Venue: Main Auditorium, Bangladesh National Museum
Date: September 19-24
Time: 11am & 6pm (Sep 19-22) & 11am, 3pm & 6pm (Sep 23-24)



Group Exhibition
Only Connect.Edition One
Venue: Daily Star-Bengal Arts Precinct
Date: Sep 14-23
Time: 12-8pm



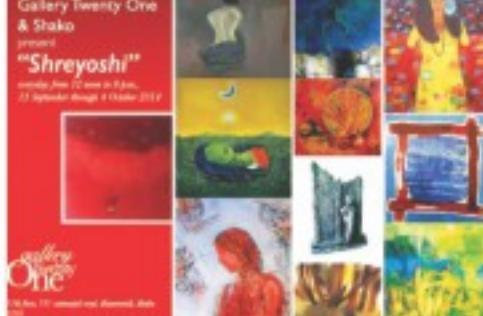
Solo Art Exhibition
Artist: Murtaja Baseer
Venue: Galleri Kaya, H-20, Rd-16, Sec-4, Uttara
Date: Sep 13-25
Time: 11am-8pm



Solo Art Exhibition
Title: Montage
Artist: Samarjit Roy Chowdhury
Venue: Bengal Shilpala, Dharmamandi
Date: Sep 6-22
Time: 12-8pm



Group Art Exhibition
Title: Shreyoshi by 11 women artists
Venue: Gallery Twenty One, 11th Floor, 751 Satmasjid Road, Dharmamandi
Date: Sep 12-Oct 4
Time: 12-8pm



NEWS bytes

Deadpool movie set to arrive in 2016



After years of speculation, Fox has finally confirmed that a Deadpool movie is officially happening, with Ryan Reynolds to star in the title role. While Reynolds has yet to sign on the dotted line, it is assumed that this will be little more than a formality, with the film set to open in the US on February 12, 2016.

Could that non-summer release date point to a more adult take on the superhero genre? It's something that producer Simon Kinberg had hinted at earlier this year. "It makes sense to me," says Kinberg. "Genuinely it is early phases, early days, but if you're going to do a Deadpool movie, I think you've got to do a hard-R, darker movie and he is the perfect character to do it with."

Tim Miller is attached to direct, with production likely to start at the beginning of next year.

Source: [TotalFilm](#)

IT'S TRUE!



Artist Rose Wylie has won one of the UK's most prestigious painting awards at the age of 80. The £25,000 John Moores Painting Prize is Wylie's latest accolade after being belatedly discovered by the art world. Her paintings have begun to receive recognition in the past five years. In 2013, Wylie, from Kent, staged an exhibition at Tate Britain and was described as "a national treasure" by fellow artist Cornelia Parker. The prize comes 60 years after she began studying at Folkestone and Dover School of Art. But she received more attention at the time as a model in an advertisement for Aero chocolate bars.

OF CONFLICTS AND CONNECTIONS

Akram Khan spellbinds Dhaka with DESH

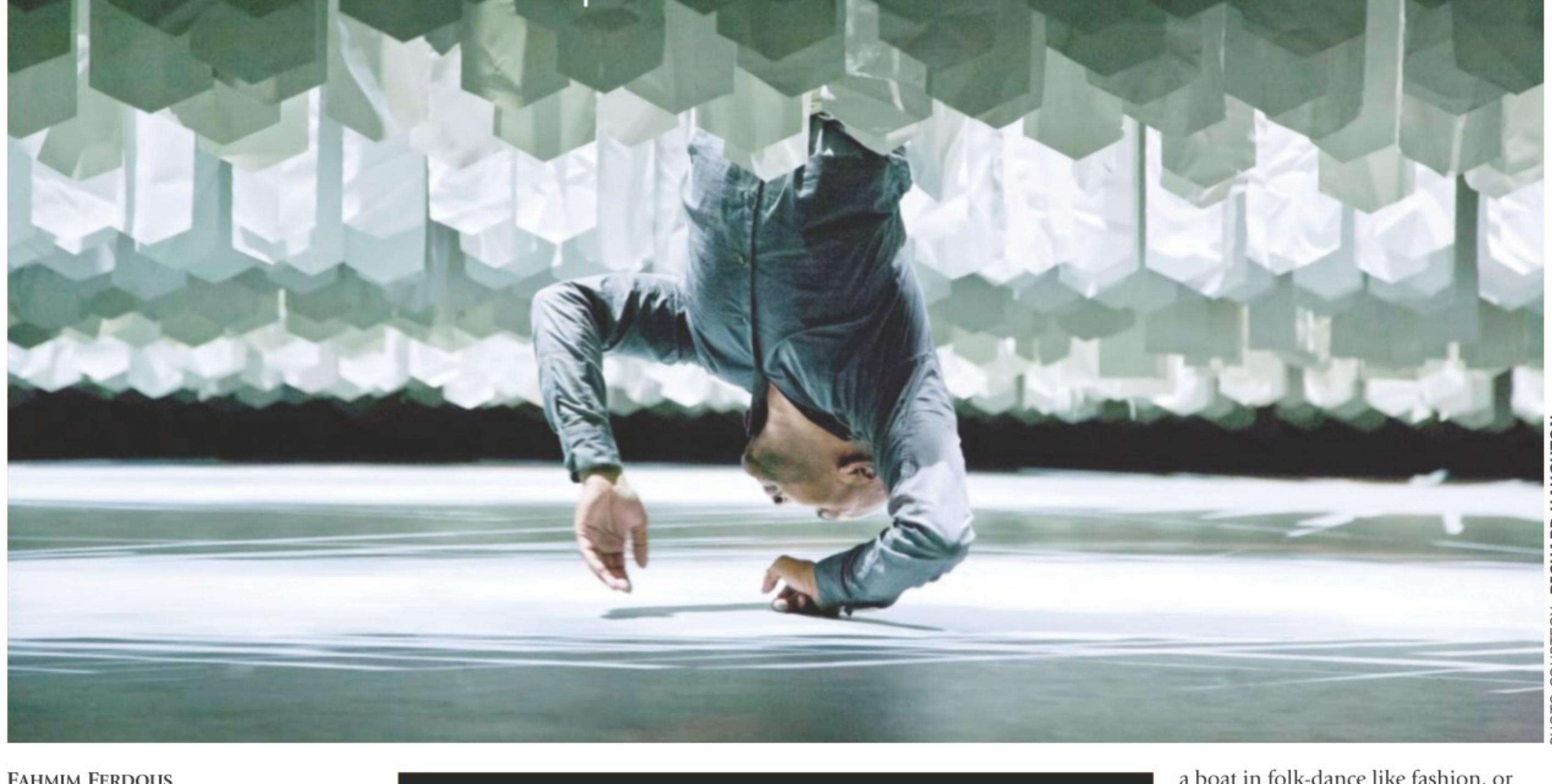


PHOTO COURTESY: RICHARD HAUGHTON

FAHMIM FERDOUS

Akram Khan, one of the best contemporary dancer-choreographers of his generation, left two houseful audiences on consecutive days at the National Theatre Hall of the Bangladesh Shilpakala Academy in awe with a magnetic 80-minute solo, in a way only he could. At its Dhaka premiere (and the subsequent staging) on September 19 and 20, DESH lived up to its repute and then some – particularly because of the audience he performed it for.

The stagings were organised by The British Council in association with Bengal Foundation, and in partnership with The Bangladesh Shilpakala Academy. The Daily Star, the Daily Prothom Alo and Channel i were media partners, while Blues Communications were in charge of event management.

DESH opens with Akram Khan wielding a sledgehammer on a grave-like structure, and then engaging in a conversation with his father (or of a "small man" his father told him of) from a village in Bangladesh in front of it. The intricate production then swings between a narrative and abstraction, from trying to communicate with a tech support operator from Chittagong about the malfunctioning voicemail on his phone; conversing with Eshita, a young girl (possibly his daughter, or maybe niece), telling her a story of honeybees – of Dakhin Rai and Bondebi (a fable from the Sunderbans) in a juxtaposition of the Sunderbans with London's Wimbledon Park; his relations with his parents, of aversion to his Bangladeshi roots and the conflict of generations with his father.

But on the flipside of it is his strong resonance to the anti-dictatorship movement of the 90s in Bangladesh, the echoes of the Liberation War rooted deep in his subconscious, and a tug to Bangladesh that he can neither explain, nor deny. Along his quest,



Akram finds himself as he looks deeper into himself, but it does not come without agony and helplessness inside of him, of the things he never knew was there. As the end looms, Akram uproots a plant from that grave, and digs in to reach in and pull out his father's panjabi, that he then puts on – in a striking expression of uprooting himself to finally find the connection to his roots. But finding that does not bring him solace; the missed connection with his father continues to haunt him, in the form of a repeating voicemail – and his soul-searching continues even as the

performance ends. Akram Khan puts the entire weight of his artistic prowess to drive DESH home. Incorporating the essence of Kathak – where the performer metamorphoses into different characters and tells a multi-perspective story, with pulsating, exuberant expressions of contemporary dancing, and his theatrics – in dialogue and body language even when he's not dancing, he adds on dimension after dimension to the piece. Whether he is writhing on the floor in pain of his toes being cut off, nimbly moving across the floor almost as if floating inches off ground, rowing

a boat in folk-dance like fashion, or hanging upside down from in between drapes, Akram's performance itself defies his age of 40 by a decade. But what remains most remarkable is how he balances art and entertainment – expertly interspersing elements that the audience are awestruck by, with powerful, surrealistic elements of profound emotional gravity. From the coarsely painted face on his bald pate that he uses both as a character and a puppet-esque prop, to the poignant raised fist on the foreground of chants of "Shoirachar Nipat Jak, Gonotontro Mukti Pak", everything put on stage is bold and purposeful, and nothing is subliminal.

The production value also has a big part in making DESH as engrossing as it is. From Oscar-winning art director Tim Yip's (for "Crouching Tiger, Hidden Dragon") magical interactive animation, especially the piece in the Sunderbans sequence, to Joselyn Pook's impeccable soundwork, be it ambient sounds, instrumental tracks or the perfectly-interjected song "Jole Bhasha Poddam Ami", and imaginative light design by Michael Hulls elevate the display to new heights. The set and light design is also quintessentially European, creating strong visual impacts – contrasting a giant chair with a miniature one, an entire wing coming down on the stage, or a back-lit shadow performance.

For the production that has circled the world, what made the staging here was that this was the audience that could see more layers in it than any international audience. The Bangla dialogues, the visuals of Sunderbans, and the references to the Liberation War and martyr Nur Hossain were not fiction to the Dhaka audience; they were very real, very familiar, and very personal. And as audience, we could safely hope that this would be Akram's most satisfying, most liberating presentation of the one production that is more intrinsic than his other work, of his connections and conflicts with his roots.

Akira Kurosawa Film Week in full swing

STAFF CORRESPONDENT

International Academy of Film and Media (IAFM) together with Embassy of Japan in Bangladesh has, for the first time, organised a weeklong "Akira Kurosawa Film Week, Dhaka 2014" at the main auditorium of Bangladesh National Museum (BNM).

This film week has been organised to introduce late Kurosawa to film lovers in Bangladesh through screening his films in 35mm format.

Shiro Sadoshima, Japanese Ambassador to Bangladesh, graced the inaugural ceremony as chief guest while Faizul Latif Chowdhury, DG of BNM, attended the event as special guest on September 19. Apart from the guests, Bibesh Roy, executive director of IAFM and Mirza Abdul Khaleque, chairman of IAFM spoke on the occasion.

Noted filmmaker Jean-Nesr Osman delivered a special speech on Akira Kurosawa at the inaugural programme. The event also includes a three-day workshop titled "Explore Kurosawa" to enrich our understanding of the art of Kurosawa and his creative works. Sanjay Ghosh, an Indian film scholar, has been conducting the workshop which ends tomorrow at Poet Sufia Kamal auditorium of BNM.



Two films – "Sanjuro" and "Seven Samurai" by Kurosawa were screened on the opening day while "Madabayo" and "The Idiot" will be screened today. Two shows (starting at 11am and 6pm) are being held from September 19 to September 22 while three shows (starting at 11am, 3pm and 6pm) will be held on September 23 and 24.

Call for films for Oscar participation

Bangladesh Federation of Film Societies (BFFS) has formed a nine-member "Oscar Bangladesh Committee" to select a Bangladeshi film to compete in the Best Foreign Language Film category at the 87th Academy Award, according to a press release.

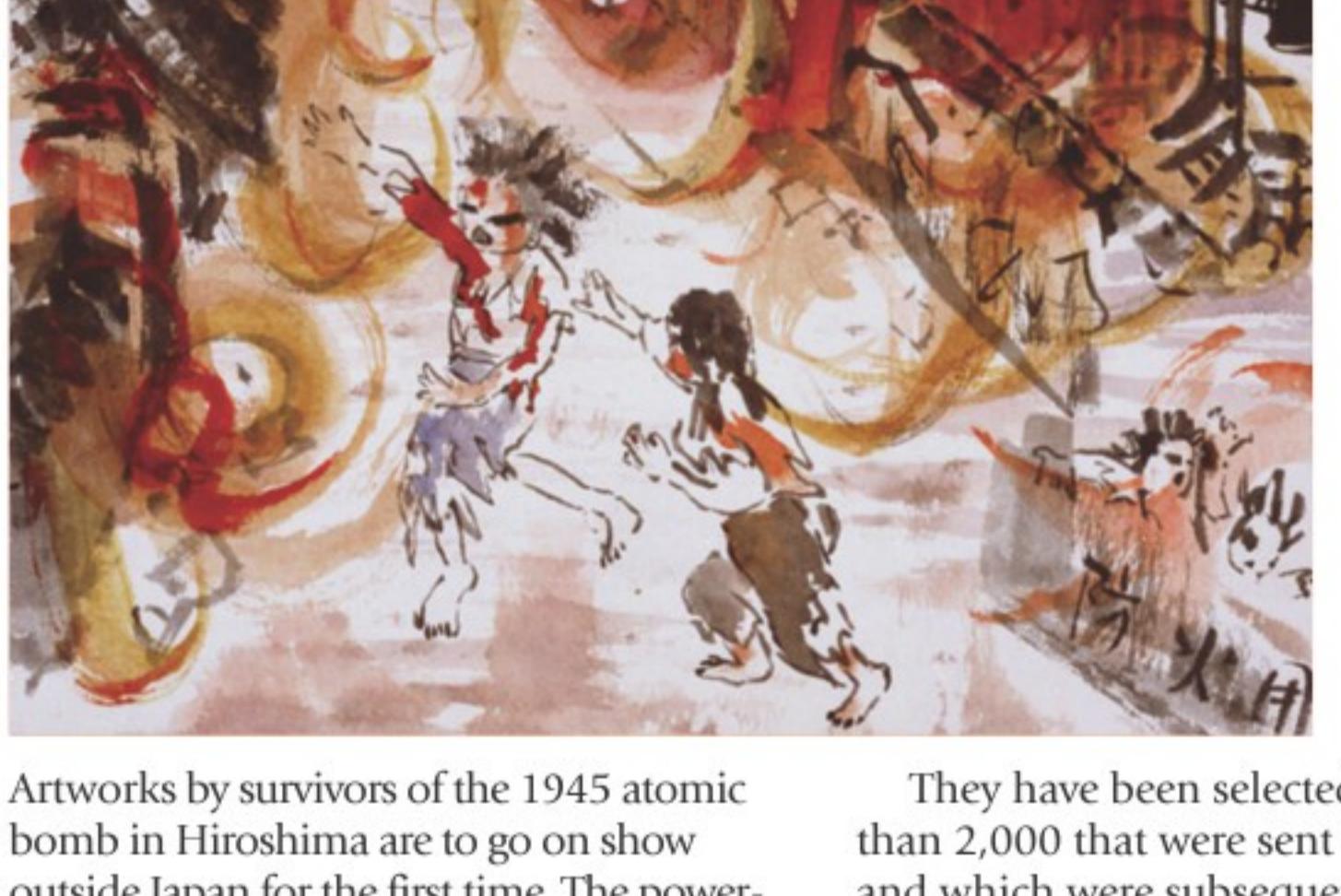
Film personality Habibur Rahman Khan is the chairman of the committee, while Robin Shams has been appointed media coordinator.

The committee has called for submission of films, made in Bangla language by Bangladeshi filmmakers. Films released after October 1, 2013 will be eligible to apply.

The forms and detailed rules of submission are available at Hasan Holding, 9th floor, 52/1 New Eskaton, Dhaka. The films should be submitted by September 24.



Hiroshima survivors' art to go on show



Artworks by survivors of the 1945 atomic bomb in Hiroshima are to go on show outside Japan for the first time. The powerful, and often disturbing, paintings will feature in an exhibition at Manchester Art Gallery next month.

The pictures depict horrific scenes from August 6, 1945, when the first atomic bomb was dropped from a US aircraft during World War Two. The images were created after a request by Japanese broadcaster NHK in the 1970s and later toured the country.

Twelve paintings and drawings by the so-called 'hibakusha', which translates as bomb-exposed people, will be included in "The Sensory War 1914-2014" exhibition in Manchester.

They have been selected from more than 2,000 that were sent to NHK in 1974 and which were subsequently exhibited at the Hiroshima Peace Memorial Museum and around the country.

Between 60,000 and 80,000 people were killed instantly when the bomb was dropped in 1945. Many more died of the long-term effects of radiation sickness and the final death toll was calculated at 135,000.

The Sensory War exhibition explores "how artists have communicated the impact of war on the body, mind, environment and human senses" since World War One, according to the gallery.

The exhibition runs from October 11 to January 25, 2015.

Citi pays tribute to Syed Abdul Hadi

A CORRESPONDENT

Yoshiko Michitsuji - I Ran Toward My House Through a Sea of Flames, 1974

Citibank NA Bangladesh organised its annual "Gaane Gaane Gunijon Songbordhona" programme on Friday at Radisson Blu Water Garden Hotel, Dhaka to celebrate the lifetime contributions of renowned artiste Syed Abdul Hadi. Eminent singer, Mustafa Zaman Abbasi spoke about the acclaimed artiste's celebrated musical career.

Rokia Afzal Rahman, president, Metropolitan Chamber of Commerce and Industry (MCCI) and former advisor to the caretaker government; researcher and eminent singer Mustafa Zaman Abbasi and Rashed Maqsood, Citi country officer for Bangladesh, presented Hadi an honorary crest, a self-portrait and a cheque for his outstanding contributions to enriching the cultural heritage of Bangladesh. The programme started with one-minute's silence to pay rich tribute to the memory of legendary artist Feroza Begum.

To pay homage to Syed Abdul Hadi, veteran artist Rumana Islam came on stage to regale the audience of government high-ups, ambassadors, artists, stakeholders and Citi clients with an outstanding performance of some timeless classics of the artiste.



From Left: Rashed Maqsood, Syed Abdul Hadi, Rokia Afzal Rahman and Mustafa Zaman Abbasi.

On this year's programme, Rashed Maqsood said, "We are proud to have the privilege to honour our renowned artiste Syed Abdul Hadi, whose music has been a large part of Bangladesh's vibrant history and culture."

Since the first "Gaane Gaane Gunijon Songbordhona" in 2004, Citi has honoured artists Nilufar Yasmin, Farida Parveen, Feroza Begum, Sanjida Khatun, Shorab Hossain, Ferdousi Rahman, Sabina Yasmin, Rezwana Choudhury Bannya, Subir Nandi and Shahzad Rahmatullah for their outstanding contribution to Bengali music and culture.